



## "THE LEISURE HIVE"

by

DAVID FISHER

PRODUCER	***	JOHN NATHAN-TURNER
EXECUTIVE PRODUCER	***	BARRY LETTS
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PA	***	ROMEY ALLISON
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PUM	***	ANGELA SMITH
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VISUAL EFFECTS DESIGNER	***	ANDY LAZELL
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TM2	***	BOB HIGNETT
VIDEO EFFECTS	***	ROBIN LOBB
VISION MIXER	***	PAUL DEL BRAVO
CAMERA CREW	***	11
SENIOR CAMERAMAN	***	ALEC WHEAL
SCENE CREW	***	CHICK HETHERINGTON
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CAMERAMAN	***	KEITH BURTON
ASSISTANT	***	BRIAN DOUGLAS
SOUND RECORDIST	***	BILL CHESNEAU
ASSISTANT	***	
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DOCTOR WHO: 'THE LEISURE HIVE' 5N EPISODE TWO

Cast List

Doctor Who .....	TOM BAKER
Romana .....	LALLA WARD
Brock .....	JOHN COLLIN
Pangol .....	DAVID HAIG
Klout .....	IAN TALBOT
Mena .....	ADRIENNE CORRI
Tannoy Voice .....	HARRIET REYNOLDS
Hardin .....	NIGEL LAMBERT
Stimson .....	DAVID ALLISTER
Vargos .....	MARTIN FISK
Guide .....	ROY MONTAGUE
Generator Voice .....	CLIFFORD NORGATE



EP.2.

(6A. 3B. 4B)

TARDIS FLAT IN

295. 6 A 1. INT. GREAT HALL, BY THE GENERATOR.  
ROMANA  
banging on door.

(REPRISE THE LAST  
SCENE OF EPISODE  
ONE FROM THE  
POINT WHERE  
ROMANA HAS  
WOUND IN THE  
PERSPEX STATUE,  
SHE LOOKS ROUND,  
SEES THE DOCTOR  
GO INTO THE  
GENERATOR.  
CONTINUE TO END  
OF EPISODE.

296. 4 B ROMANA DESPERATELY  
DOCTOR a/b - TRYING TO BREAK  
zoom in? DOWN THE DOOR)  
----- (SHOTS 5.6.) -----

301. 6 Lift doors closing,  
CUT seeing Scaley Feet ROMANA: Doctor! Doctor!  
IN & Tail with f/g.  
-----

(PANGOL AND  
BROCK APPEAR)

BROCK: There's one of them!

297. 6 A (THEY RUN OVER  
TO ROMANA) /  
ROMANA a/b at Generator  
BROCK/PANGOL into  
her. PANGOL to desk ROMANA: Help me! The Doctor's  
R.frame. in there!

4 B  
Bubble (WE SEE AGAIN  
(SHOT 7) Bubble shot THE DOCTOR SPLIT  
1st rec. INTO SIX - SCREAMING)

297 contd.

PANGOL: How did he activate it from  
inside?

(3 next)



ROMANA:

Get him out of there!

(PANGOL AND ROMANA  
STRUGGLE WITH THE  
CONTROLS)

298. 3 B  
Low BCU PANGOL

PANGOL: It's jammed!

/Ess. Handheld/

ROMANA: Switch off the power!

299. 6 A  
3s. PANGOL o.o.o.  
focus f/g

PANGOL: I can't.

ROMANA: There must be something  
we can do.

THE DOCTOR: (OOV) You could try  
shorting the servo lock on the door.

PANGOL: Of course. I was forgetting.

/RECORDING PAUSE/

300. 6 A  
On turn - Whip  
pan. ?

(ROMANA AND PANGOL  
REACT AND TURN  
ROUND. THE DOCTOR  
IS STANDING BEHIND  
THEM)

THE DOCTOR: Just a thought ...  
something wrong?

/RECORDING BREAK/

RECORD CUT IN: SHOT 301.



EP.2.

(5A. 4A. 3C. 6G)

TARDIS FLAT IN

302. 3 C 3. INT. GREAT HALL. DAY.

Bubble -(Head of  
smiling DR.)(SHOT 8)  
1st rec.

(WE SEE - IN THE  
BUBBLE - THE  
DOCTOR SPLIT  
INTO SIX PARTS)

303. 4 A

CU DOCTOR - pan  
him to PANGOL -  
end in WS 24°.   
Contain four.

THE DOCTOR: Handsome chap.  
One of your famous tachyon images.  
It'll fade soon ...

304. 3 C Bubble - image fades (THE IMAGE FADES)  
(SHOT 8)

306. 6 on ladder See. /

CUT IN Bubble L.f/g  
ROMANA/BROCK tight  
watching

PANGOL: How did you get out?

305. 4 A Tight 2s. PANGOL/  
DOCTOR

THE DOCTOR: Through a hole in the  
back.

PANGOL: But there isn't one.

THE DOCTOR: There is now ...

(HE PRODUCES  
THE SONIC SCREW  
DRIVER)

KLOUT hand in to  
form 3s. as DR.turns

The basic problem with tachyon  
particles - they can induce slight  
temporal instability in surrounding  
matter. (TO KLOUT)What can I do for  
you?

RECORDING PAUSE

RECORD CUT- IN: SHOT 306.

(KLOUT ARRIVES  
WITH TWO SECURITY  
GUIDES WHO TAKE  
HOLD OF THE  
DOCTOR)

/BREAK/



FLATS 1.3.4. OUT/

327. 1 C 4. INT. BOARDROOM. DAY.  
Hologram: Crab L.  
CUT-IN. pan R. to reveal  
MENA/HARDIN tight 2s. (MENA IS WATCHING  
(SHOT 307) THE HOLDCRYSTAL  
----- WITH HARDIN)

308.     6 P  
           Tight 2s. fav.  
           MENA, HARDIN  
           o.o.focus f/g.

MENA: Have you ever seen him  
           before, Hardin?

HARDIN: No, Madam Chairman.

MENA: (WITH A SMILE) Such formality?

HARDIN: I must respect your new position. Not that I...that there was ever... /

309. 1 C was ever... /  
Tight 2s. HARDIN  
o.o.focus f/g - (HE FALTERS )  
narrow.

MENA: (GENTLY) Not that there was ever any disrespect. For all your genius, Hardin, you're young. But you're right. My new responsibilities will put a distance between us.  
(cont...)

310. 2 B (on turn) (cont...)  
2s. with Hologram.  
 (SHOT 307)

( CHANGING THE  
 SUBJECT ABRUPTLY  
 AS SHE TURNS  
 AND POINTS AT THE  
 SCREEN)

(6 next.)



(310 on 2)

MENA:(cont) This scientist seems to understand tachyonics to a very advanced level. He's mentioned temporal instability - how much does he know?

HARDIN: I'll have to question him. Of course he could be useful...

MENA: Useful?

311. 6 P HARDIN: If he has a genuine understanding of the instability/  
CU MENA

312. 1 C MENA: But the work's done, the problem's solved - thanks to you./  
CU HARDIN

313. 6 P HARDIN: (UNEASILY) There may be certain...adjustments. On the full-scale run with the generator/  
a/b

314. 1 C MENA: (LOOKINGHARD AT HIM) You said at our very first meeting that the problems were solved./  
Tight 2s. MENA  
o.o.focus f/g.  
They turn.

HARDIN: (IN A CORNER) Of course... Madam Chairman...but -

PAUSE: SET IN FLAT 1/

315. 1 C (ROMANA AND THE DOCTOR ARE BROUGHT IN BY THE GUIDES FOLLOWED BY KLOUT AND BROCK)/  
Doors open -DR./

316. 2 B ROMANA enter. MENA: Where do you come from?  
Void - MENA rises into CMS

THE DOCTOR: Gallifrey.

317. 1 C MENA: I've never heard of it./  
2s.DOCTOR/ROMANA

(2 next)



(317 on1)

318. 2 B  
CU MENA
319. 1 C  
a/b
320. 2 B  
a/b
- 321.. 1 C  
a/b
- THE DOCTOR: Oh it's just a small, remote planet. And we are overdue. We ought to be on our way -/
- MENA: Have you ever experimented with Time?
- THE DOCTOR: In a purely academic way. Of no interest to anybody really. /
- MENA: Earth visitor Hardin suggests you might help with his experiments. /
- THE DOCTOR: (HEDGING) Of course I'd like to.
- ROMANA: Gallifrey abandoned tachyonics when we developed Warp matrix engineering.
- THE DOCTOR: Sorry.
- 322.. 6 E  
MENA profile -  
HARDIN rises in 2s.  
MENAs o.o.focus.
- (MENAs LOOKS AT HIM, REALISING HE UNDERSTANDS PERFECTLY)
323. 2 B  
2s. DOCTOR/  
ROMANA tight.
- HARDIN: You saw the time experiment, both of you? /
- THE DOCTOR: A glimpse, perhaps...
324. 6 E  
2s.MENAs/HARDIN a/b
- ROMANA: I assume it was based on negative tachyon displacement. /
- MENA: I'd like you both you take another look at that experiment.
- ROMANA: Then we can go?

(2 next)



(324 on 6)

325 . 2 B  
BCU DOCTOR

MENA: We're a peaceful people.  
But you are unidentified...  
visitors. Our decision will depend  
on your conduct. /

326 . 2 B  
BCU HARDIN

THE DOCTOR: (MEETING ROMANA'S EYE)  
All right,  
we'd better re-run the original  
experiment. (MEANINGFULLY) Don't  
you think, Mr Hardin? /

RECORDING BREAK

RECORD CUT IN: HOLOGRAM: SHOT 327.



EP.2.

118.

(4C. 3CX)

As directed: 5. INT. THE LABORATORY. DAY.  
Box - hands in.

(NOT SEEN AS THE  
LABORATORY.

119.

As directed:  
all action as  
reflection in  
refraction plating -  
various cut-ins on glass.

YELLOW SCALEY HANDS  
BEGIN TO UNDO  
A SMALL METAL  
PANEL IN THE WALL)

(120 - 123)



EP.2.

(1A. 6Q.)

Dusk setting/

328. 1 A 6. INT. THE BOARDROOM. DAY.

/FLAT 2 OUT/

As from outside:  
See Window  
framing ?

(MENA, THE DOCTOR,  
AND ROMANA ARE  
LOOKING OUT OF THE  
VIEW WINDOW) /

Q.speech.

329. 6 0

3s.profile -  
different planes of  
focus. See o.o.  
focus f/g.

ROMANA: It's beautiful.

THE DOCTOR: Radon 222 decays  
rapidly.

MENA: But not the heavy metal dust.  
It won't be habitable for three  
centuries.

THE DOCTOR: Three centuries. How  
long did the war last?

Twenty minutes.  
MENA: Now you understand the purpose  
of the Hive.

ROMANA: To keep out the atmosphere.

MENA: The physical reason, yes. But  
the purpose is to promote under-  
standing between life-forms of all  
cultures and genetic type. There  
must be no more such wars.

(THE HELMET OF THERON  
LOOKS DOWN ON THE  
CIRCULAR TABLE)

THE DOCTOR: So it's not just a  
Recreation Centre.

(Break next)



(329 on 6)

MENA: Even the games in our Experiential Grid explore alien environments. Each race learns to understand what it is like to be "the Foreigner".

ROMANA: Like learning the language.

MENA: Language and thought. Let me show you the Grid.

(SHE OPERATES  
SWITCHES ON THE  
HOLOGRAM)

RECORDING BREAK



EP.2.

(4C. 3CX)

124. 7. INT. THE LABORATORY. DAY.

As directed:  
reflections.

(NOT SEEN AS THE  
LABORATORY.

125.

Eyes

THE YELLOW SCALEY HANDS  
HAVE REMOVED THE PANEL.

126.

Hands

TO REVEAL A SPIDERWEB OF  
THIN FIBRES, THE FIBRE-  
OPTIC TRANSMISSION  
SYSTEM.

127.

Pan round v. tight  
& make v. obscure.

THE HANDS APPLY A  
FLAME-EMITTING DEVICE  
TO THE WEB, WHICH BEGINS  
TO MELT)

BREAK



(FLATS .3.4. OUT)

(MENA WITH THE  
DOCTOR AND  
ROMANA IN FRONT  
OF THE  
HOLOCRYSTAL)

(THE VIEWER  
SUDDENLY BLACKS  
OUT)

ROMANA: What's happened?

**MENA:** The line's gone down.

(SHE SIGNALS TO AN  
ATTENDANT GUIDE  
TO INVESTIGATE)

(TO THE DOCTOR)

(<sup>2</sup> next)



(331 on 6)

(MENA LOOKS AT  
THE DOCTOR TO  
ASSURE HERSELF  
OF HIS  
INNOCENCE)

332.. 2 B  
CMS MENA with  
Hologram.

THE DOCTOR: You think the Hive's  
being tampered with? /

333.. 6 E  
3s. ROMANA/DOCTOR/  
MENA

MENA: The fibre-optic transmission  
system has a Mean Time Between  
Failures of two thousand years. /

THE DOCTOR: We could do with that  
in the Tardis.

MENA: (WITH A SMILE) It's far in  
excess of our own needs.

ROMANA: Future generations will  
appreciate it.

334 . 2 B  
CMS MENA a/b

MENA: The few of us who survived  
the war have our own price to pay.  
There will be no future generations.

335.. 6 E  
2s. DOCTOR/  
ROMANA

HARDIN: ..: (INTERRUPTING) The  
transmission fault has been identi-  
fied, Madame Chairman.

MENA: (CROSSING TO THE HOLOCRYSTAL)  
Show me. /

END OF FIRST PART OF SCENE.

ROMANA: Does she mean they're sterile?

DOCTOR: Yes. So this Leisure Hive is  
the Argolins farewell gesture.

RECORDING BREAK



SECOND PART OF SC.8. EP.2

(6P. 1C)

8. INT. BOARDROOM.

Edit in Crystal falling/

342.

(BY THE HOLOCRYSTAL  
MENA SUDDENLY  
STAGGERS.

340. 1 C

Tight low 3s.  
as DOCTOR/ROMANA  
move with MENA

ROMANA AND THE  
DOCTOR RUSH  
FORWARD TO CATCH  
HER AS SHE FALLS.

A CRYSTAL HAS  
DROPPED FROM HER  
HAIR.

THE DOCTOR GENTLY  
TURNS HER FACE  
TO THE LIGHT.  
SHE LOOKS NOTICEABLY  
OLDER)

FLATS OUT  
1..3.

341. 6 P

V. tight 3s.  
fav. MENA

MENA: Please don't worry. This is  
quite normal.

THE DOCTOR: Normal? You're ill.

MENA: I'll recover in a moment.

ROMANA: But you look...older.

MENA: Yes. The war has done  
this to us too. A slow stable  
metabolism for most of our lives,  
and then... This has come to me  
sooner than I thought.

CUT IN:

342.

(NO P.17)

Crystal pod.falling\_ 16 -



EP.2.

(4C. 6R. 3C X)

343. 6 R 9. INT. THE LAB. DAY.

Slow pan round  
Lab. o.o.focus  
f/g. Find 3s.  
reflections -  
light zining.

(STIMSON IS SETTING  
UP THE EXPERIMENT.  
HARDIN TALKS TO  
BROCK AND KLOUT)

BROCK: But don't you see, Hardin.  
This idea of yours could be the  
saving of the Hive.

HARDIN: It will give the Argolins  
a few more years to live, perhaps...

BROCK: Secondary. Think of the  
impact on the visitors. At the  
moment the Experiential Grid leaves  
them older and wiser. With this,  
they could go home younger and wiser.

HARDIN: (HARRASSED) I can't  
demonstrate it now.

BROCK: Something wrong?

HARDIN:<sup>No</sup> It takes time.

BROCK: (JOCULARLY) It's a time  
experiment. We'll be back.

(THEY GO.

HARDIN TURNS TO  
STIMSON)

(4 next)



(343 on 6)

STIMSON: Don't lose your nerve,  
Hardin. We can work it.

HARDIN: Why did I ever let you  
talk me into faking it in the  
first place.

See them go ?

STIMSON: Fake?

"a breakthrough in  
tachyon technology" -- your dreams  
come true.

HARDIN: Success was so close.

STIMSON: It still is, if you don't  
panic.

HARDIN: This isn't science.

STIMSON: While you're operating  
on my funds you'll do it my way.  
Proceed as planned.

HARDIN: I can't. Mena wants to  
bring in the Doctor.

344. 4 C

Narrow v. big 2s.  
HARDIN o.o.focus.

(3 next)

(Onto page 20)



(344 on 4)

STIMSON: What? You blind idiot!

HARDIN: Don't you see. These people could have the answer.

STIMSON: If they find this is a fake, we're ruined. /

345. 3 C X

Narrow V. big  
2s. STIMSON  
o.o. focus f/g.

HARDIN: All right. I'll find a way. I'll persuade Mena not to let them in here.

STIMSON: Get them to stay up there and watch on the viewer ... radiation hazard. /

346. 6 R (as they turn)

Group shot  
HARDIN/STIMSON  
f/g

MENA: Are the preparations complete?

HARDIN: Soon Madame Chairman.

DOCTOR: Is that a Schrodinger oscillator?

HARDIN: What? Keep back. Keep back.

347. 3 C X

2s. profile narrow  
HARDIN/STIMSON

DOCTOR: Why? /

(ON TO P.21)

(6 next)



(347 on 3)

HARDIN:

there's some question of a radiation hazard .../

348. 6 R

a/b

HARDIN/STIMSON  
turn into it.

(HE TAILS OFF,  
SEEING:

See DOCTOR &  
ROMANA b/g.

SHE LOOKS NOTICEABLY  
OLDER.

HARDIN, A  
DESPERATELY WHISPERED  
ASIDE)

(ASIDE TO STIMSON) We've got  
to make this work. Don't you see  
what's happening?

STIMSON: That's never the woman we  
saw on Earth?

349.

3 Cx

a/b

MENA: When will it be ready, Mr.  
Hardin? /

HARDIN:

The  
adjustments have to be exact.

(THE DOCTOR  
APPROACHES TO  
LEND A HAND) /

350.

6 R

MENA's group,  
clear of f/g.

(MENA STAGGERS.  
THE DOCTOR  
CATCHES HER)

351.

3 C x

a/b

STIMSON: You'll all get a better  
view, you know, from up top.

352.

6 R

HARDIN big f/g as  
they go to ROMANA  
fwd. in to 2s.

(Break next)

(352 on 6)

(THE DOCTOR AND  
MENA EXIT WITH  
THE GUIDES)

STIMSON  
retreats.

ROMANA: Can I help,  
Mr. Hardin, Now, this is a  
wafer wave inducer, is it.

HARDIN: (SHAKEN) Yes, feeding direct  
from the tachyon drive.

ROMANA: What do you use for inversion?

HARDIN: It doesn't invert. The  
divider circuit automatically dephases.  
(ALMOST BREAKING DOWN) Mena's dying.  
Nothing can stop that cellular  
degeneration once it starts.

See him leave  
in b/g.

(STIMSON WEIGHS  
HIS CHANCES, MAKES HIS  
DECISION, AND  
SIDLES TO THE DOOR)

ROMANA: (INDICATING THE EXPERIMENT)  
This could. Come on, Hardin. How  
do you lock the phase?

HARDIN: I can't - it doesn't.  
(BLANKLY) It doesn't really work, you  
know.

RECORDING BREAK



- 23 -

EP.2.

(6J)

109. 6 J / 10. INT. CORRIDOR. DAY

Void - + Corner.

STIMSON backs

into shot -

bumps into

VARGOS - Hold tight

2s.

(STIMSON IS MAKING  
HIS WAY OUT)VARGOS: Can I help you, Mr. Stimson?STIMSON: Its imperative I leave for  
Earth immediately.VARGOS: All the shuttles are fully  
booked. Unless you have priority  
clearance from one of the directors.VARGOS goes.  
Pan STIMSON  
hold frame.STIMSON: One of the directors ...  
thanks .....(STIMSON PROCEEDS  
DOWN THE CORRIDOR)BREAK

EP. 2.

(4F. 6L)

112. 4 F 12. INT. CORRIDOR BY BROCK'S CABIN. DAY.

LS-Narrow  
f/g corner o.o.focus.  
STIMSON at door-  
FOAMASI hand in.

(THE AREA IS ORANGE,  
FLOOR, WALLS, CABINS,  
ETC., ALL ORANGE.

STIMSON KNOCKS AT THE  
DOOR OF BROCK'S CABIN  
- CABIN 19)

STIMSON: Mr Brock ... Mr Brock ...

113. 6 L

BCU STIMSON .v.low  
angle.

(NO ANSWER.

See roof & scaley  
moving. Hold frame.  
He enters.

HE OPENS THE DOOR -  
AND ENTERS)

Mr Brock ...

BREAK



EP.2.

(1E. 4B-left) 6L.

114. 4 B 13. INT. BROCK'S CABIN. DAY.  
BCU STIMSON -  
as door opens -  
he looks.

(STIMSON LOOKS ROUND.

THE CABIN IS EMPTY.

THERE ARE SEVERAL  
DOORS - TO CUPBOARDS,  
BATHROOM ETC)

-----  
117. 6 L  
CUT IN: P.O.V.room STIMSON: Mr Brock.  
-----

115. 4 B  
MS STIMSON -  
he moves to wardrobe.

(HE GOES TO A CUPBOARD  
AND OPENS IT.

INSIDE WE SEE HANGING  
UP, LIKE AN EMPTY  
COAT, KLOUT: THE  
SKIN OF KLOUT.

116. 1 E  
Black, as doors open,  
find 2s. DUMMY & STIMSON  
as he backs away -  
de-elevate to hands -  
holding STIMSON head -  
focus fwd.

STIMSON STARES AT  
THE THING IN ASTONISH-  
MENT.

HE TOUCHES IT GINGERLY.  
IT IS QUITE EMPTY.

HE REACTS IN HORROR  
AND BACKS OUT)

RECORDING CUT IN: SHOT 117. FOURTH WALL IN.  
BREAK/PAUSE:

EP.2.

(6K)

110.    6   K -elemac?                      14.   INT.   CORRIDOR.   DAY.  
         LS Corridor  
         along floor -  
         Hold shot.Pan L.  
         with STIMSON.  
         Find doors  
         opening - scaley  
         feet out L.  
         Hold frame.

(STIMSON RUNS  
DOWN THE CORRIDOR  
BETWEEN THE CABINS.

TWO YELLOW,  
WEBBED SCALEY FEET  
RUNNING DOWN THE  
CORRIDOR AFTER HIM)

BREAK



EP.2.

(6B-D. 5A - gantry)

/TANGLIN/  
/FLAT 5A/

20. 5 A 15. INT. GREAT HALL. NIGHT  
 H/A Hall  
 STIMSON runs  
 in to centre.

(STIMSON RUNS  
 IN TO THE CENTRE  
 OF THE HALL.  
 LOOKS AROUND)

21. 6 B Elemac (on turn) /  
 CU STIMSON  
 STIMSON: Is anyone there?

-----  
 CUT INS:

22. 6  
 His P.O.V.

23. 6  
 BCU Pink statue

24. 6  
 BCU white statue

25. 6  
 CU STIMSON a/b

26. 6  
 CU back to cam.  
 He turns in VBCU  
 FOAMASI hand in.

-----

Ep.2.

(4C. 3C X )

238. 3 CX 16. INT. LABORATORY. DAY.  
BCU Hourglass

(AN HOURGLASS.  
THE SAND IS RUN-  
NING DOWN INTO  
THE BOTTOM SEG-  
MENT)

ROMANA: (OOV) Switch on.

HARDIN: (OOV) Right.

(THE HOURGLASS IS  
SUDDENLY SURROUNDED  
BY A KIND OF NIMBUS  
OF LIGHT. THE SAND  
IN THE HOURGLASS  
SLOWS DOWN. THEN  
STOPS RUNNING)

239. 4 C

ROMANA: (OOV) Hold it there./

L/A Narrow 2s.  
lots of o.o.focus  
f/g Hourglass in  
front of them.

(ROMANA AND HARDIN  
ARE STUDYING THE  
HOURGLASS, WHICH  
IS ON A TABLE,  
SURROUNDED BY  
HARDIN'S EQUIPMENT)

Hold frame.

HARDIN: Stasis.

ROMANA: Looks like it.

HARDIN: We've brought Time to a stop.

ROMANA: But can we wind time back-  
return the sand to where it was  
before it fell.

(Beak next)



(23 9 on 4)

(MORE EQUIPMENT  
IS SWITCHED ON.

A CIRCUIT BURNS  
OUT)

HARDIN: I don't get it. In theory  
this should be functioning perfectly.

ROMANA: We'll check it all again.  
That's one thing I've learnt  
from the Doctor... Where is he, by  
the way?

RECORDING BREAK

EP.2.

(4A. 3C or 6)

354. 4 A 17. INT. GREAT HALL. DAY.

Low angle.  
MS DOCTOR,  
scarf in - zoom  
out for tight 2s.

Pan, track down  
scarf thro lots  
of bodies of  
GUIDES

(WE OPEN ON A  
SHOT OF THE  
DIAGNOSTIC  
DISPLAY PANEL  
OF THE SMALL  
COMPUTER IN THE  
BOOTHE BESIDE THE  
GENERATOR.

WE SEE THE WORDS:  
"REPEAT COMMAND -  
REPEAT COMMAND"  
APPEAR ON THE PANEL.

THE PANEL THEN  
REPLIES WITH THE  
WORDS: "OVER-RIDE  
FAIL SAFE, OVER-RIDE  
FAIL SAFE".

THEN:  
"ELIMINATE INTRUDER -  
ELIMINATE INTRUDER".

WE PULL OUT AND  
SEE THE DOCTOR  
STUDYING THE PANEL  
THOUGHTFULLY)

THE DOCTOR: (TO HIMSELF) So that's  
how it was done.

(HE PUNCHES  
BUTTONS, CLOSING  
DOWN THE COMPUTER)

BROCK: (OOV)

Doctor.

(THE DOCTOR TURNS  
ROUND TO FIND HIMSELF  
THE CENTRE OF ATTENTION  
OF A GROUP CONSISTING  
OF BROCK, PANGOL, AND A  
NUMBER OF GUIDES)

(3 next, or 6)



(354 on 4)

Find CU of  
STIMSON on  
stretcher.

(THE CROWD PARTS AS  
THE DOCTOR STEPS  
FORWARD.

STIMSON IS LYING ON  
A MOTORISED STRETCHER  
STARING UNSEEINGLY  
UPWARDS. THE DOCTOR'S  
SCARF WOUND TIGHTLY  
ROUND HIS NECK SEEMS  
TO EXPLAIN HIS LACK  
OF INTEREST IN THE  
PROCEEDINGS.

THE GUIDES CLOSE  
IN AROUND THE DOCTOR) /

355.

3 C or 6

V. low 2s.  
BROCK/DOCTOR  
stretcher f/g.

BROCK: This is your scarf Doctor?

RECORDING BREAK

(2B. 1C)

/TABLE OUT. FLATS 3.  
/OUT. DIFFERENT LIGHT

EP.2.

18. INT BOARDROOM. DAY

357. 1 C  
BCU DOCTOR /

358. 2 B  
W/A whole scene. /

PANGOL: The murderer?

BROCK: His scarf killed Stimson.

DOCTOR: Arrest the scarf then.

KLOUT enters  
& sits behind  
BROCK

MENA: The Court is sitting, Doctor.

DOCTOR: I'm sorry.

359. 1 C  
CU Helmet

MENA: We Argolins have a sacred  
reminder of the evil that dwells  
in violence./ This is the helmet  
of Theron, who led Argolis into the  
war that wiped it out. / Can you  
swear your innocence before the  
Helmet of Theron?

360. 2 B  
MS MENA

361. 1 C  
DOCTOR -  
contain him

DOCTOR: Yes /

362. 2 B  
W/A

MENA: Tell me the facts of the  
case.

RECORDING BREAK



EP. 2.

THESE SHOTS TO BE EDITED: NOT IN  
RECORDING ORDER.

( 4C. 3C X )

240. Hourglass. - 19. INT. LABORATORY. NIGHT BRIGHTLY LIT.  
clear of anything.
241. BCU ROMANA (THE SAND IS  
FROZEN IN MID  
FALL IN THE  
HOUR GLASS)
242. ROMANA: Ready? /  
a/b
243. HARDIN: Ready. /  
a/b
244. ROMANA: Start recording now. /  
BCU hand on switch.
- (HARDIN SWITCHES  
ON THE RECORDER)
245. HARDIN: Recorder running. /  
BCU ROMANA
246. ROMANA: Increase the power slowly.  
Hand increases power We don't want a sudden surge to blow  
everything to bits.
247. BCU HARDIN /
248. (HARDIN INCREASES  
THE POWER) /  
Power tube
249. HARDIN: Four hundred and twenty five  
Hourglass ... increasing ... four hundred and  
twenty nine ... four hundred and  
thirty one ... Stable at four hundred  
and thirty five.
250. VBCU HARDIN
251. Hourglass /
252. ROMANA: (STUDYING THE HOUR GLASS)  
ROMANA Nothing. ... Increase the  
power ...
253. Tube /
254. HARDIN: It's not going to work, I know  
it.
255. Hourglass. /
256. ROMANA /

257 • HARDIN ROMANA: We must keep on trying. /

258 • Tube HARDIN: You're right. We must keep on trying. (READS SCALE) Four hundred and thirty eight. Stable at four hundred and forty eight. /

259 • Hourglass

260 • ROMANA ROMANA: Try four hundred and fifty. /

261 • HARDIN HARDIN: Stable at four hundred and fifty. /

262 • Hourglass

263 • ROMANA ROMANA: Nothing ... Wait a minute! ... Yes ... /

264 • Hourglass

265 • HARDIN turns. (WE SEE THE SAND START TO RUN BACK INTO THE TOP SECTION OF THE HOUR GLASS)

266 • Deep shot, o.o.focus HARDIN: We've done it! /  
- f/g - their move  
motivates pan to  
hourglass - it  
explodes - lift  
doors behind. ROMANA: Come on. Let's go and tell them in the Boardroom.

(THEY SWITCH EVERYTHING OFF, AND LEAVE THE LABORATORY.

WE REMAIN LOOKING AT THE HOURGLASS, THE SAND SUSPENDED IN THE UPPER PORTION..

SUDDENLY IT BEGINS TO RUSH DOWNWARDS, CAUSING THE UPPER GLOBE TO BUCKLE INWARDS.

SLOWLY THE LOWER GLOBE BEGINS TO EXPLODE)



EP.2.

120.

(2B. 1C)

363.     2   B                     20: INT. THE BOARDROOM. DAY  
          3s. KLOUT/  
          BROCK f/g/  
          MENA b/g in     BROCK: And those are the facts,  
          focus.           Madam Chairman.

364.     1   C                     MENA: Does that conclude the  
          MS DOCTOR           evidence? /

DOCTOR: Evidence? You couldn't  
hang a hat on that.

MENA: I'm the judge here, Doctor.

365.     2   B                     DOCTOR: Sorry. /  
          a/b BROCK  
          standing -  
          MENA o.o.     BROCK: A murder has been committed,  
          focus b/g.     and a murderer has been found.

366.     1   C                     MENA: Justice is what matters. /  
          CU PANGOL

PANGOL: When Theron was in doubt, he  
threw a man into fire or water, and  
let the elements try him.

367.     2   B                     MENA: Pangol, those superstitions  
          W/A whole       aren't for us.  
          scene.

368.     1   C                     DOCTOR: There's a sort of blue box  
          HARDIN's entrance.   in the Great Hall. You could lock us  
                                  up in that. /

(2 next)

(368 on 1)

HARDIN: Mena ... Madame Chairman ...  
we've got it working.

MENA: What?

HARDIN: Romana's solved the wave  
equations for all four dimensions ...

(MENA WAVING ASIDE  
THESE TECHNICALITIES) /

369.    2   B  
         MS MENA

MENA: You really can rejuvenate?

ROMANA: Probably.

MENA: (GETTING UP WITH DIFFICULTY)  
Then I'm prepared. /

370.    1   C  
         CMS HARDIN

HARDIN: No ... there must be <sup>one</sup> more  
test .

DOCTOR: Good idea. /

371.    2   B  
         CU PANGOL

PANGOL: A test?

Hold his turn  
to DOCTOR.

(THEY ALL LOOK  
TOWARDS THE DOCTOR)

RECORDING    BREAK

EP.2.

(4A (3B) )

356 . 4 A 21. INT. GREAT HALL. DAY  
BCU DOCTOR

Zoom out  
to find  
Group.

DOCTOR: Are you sure about this,  
Romana?

ROMANA: According to our  
calculations the most it will do  
is knock off ten or twelve years.

DOCTOR: I'll take a chance.

(HE IS USHERED INTO  
THE GENERATOR)

(Break next)

(ON TO P.40)



(356 on 4)

ROMANA: We should be recording this.

HARDIN: Yes, of course. I forgot to switch it through from the lab.

ROMANA: You'll be needed here.

Pan ROMANA  
to lift -  
find MENA/  
PANGOL

MENA: Think what this will mean to the Argolin.

PANGOL: A few years gained for an individual, perhaps.

BROCK: We're ready then.

HARDIN: I'll start the warm up now.

RECORDING BREAK



Ep.2.

(4C. 3CX 6 )

267.	4 C	22. INT. LABORATORY.	
		Narrow angle o.o. focus b/g, ROMANA enters, hold shot.	(ROMANA ENTERS, BREAKS THE SEAL ON A NEW HOLOCRYSTAL AND INSERTS IT INTO THE HOLORECORDER.
		See Holocrystal - in machine she turns.	SHE LOOKS ROUND FOR A CHAIR THEN REACTS AT WHAT SHE SEES.
<hr/>			
268.	6 Handheld	BCU ROMANA she sees hourglass	THE HOUR GLASS. IT IS FROZEN IN MID EXPLOSION.
<hr/>			
269	3 C-X	P.O.V. Hourglass	THE GLASS IS SHATTERING, THE SAND FLYING IN ALL DIRECTIONS. BUT IT IS FROZEN WHERE IT IS, AS IF CAUGHT IN A KIND OF COBWEB.
<hr/>			
270	6	BCU ROMANA a/b - she leaves frame.	ROMANA TOUCHES IT AND IT ALL FALLS TO DUST)
<hr/>			
271	4 C	Deep shot a/b.	Doctor! /  (SHE RUNS OUT)

RECORD SHOTS 268. 270.

BREAK



EP.2.

(6A-B. 4A. 3B.)

/TARDIS FLAT OUT

4. 3 B 23. INT. THE GREAT HALL BY THE TACHYON  
light on GENERATOR.  
lift doors.  
ROMANA.out.  
Zoom out to 2s.  
ROMANA/HARDIN at  
desk.

(THE GENERATOR IS  
IN ACTION.

ROMANA RUSHES OUT  
OF THE ELEVATOR)

ROMANA: Stop! Stop! We forgot about  
something!

HARDIN: What? .... It's too late.

ROMANA: Get the Doctor out!

5. 6 A  
H/A Hands at desk

HARDIN: I can't.

(ROMANA HITS THE STOP  
BUTTON.

THE MACHINERY STOPS.

ROMANA RUNS TO THE  
DOOR OF THE GENERATOR.

6. 4 A  
2s. ROMANA/HARDIN.  
Pan her round to  
Generator doors as  
tight as possible.

THE DOORS OPEN.

WE CAN SEE NOTHING  
INSIDE.

7. 6 B  
CUT IN: From inside  
Generator:ROMANA's reaction

ROMANA GOES HALF IN,  
THEN STEPS BACK AGHAST.

THE DOCTOR EMERGES FROM  
THE GENERATOR. HE IS WHITE-  
HAired, HIS FACE LINED:  
HE LOOKS ABOUT A THOUSAND  
YEARS OLD)

(6 on 4 contd.

Zoom in to BCU DOCTOR

/ RECORDING PAUSE/

RECORD CUT-IN: SHOT 7.



Ep.2.

Doctor Who  
TOM BAKER

Romana  
LALLA WARD

Mena  
ADRIENNE CORRI

Pangol  
DAVID HAIG

Brock  
JOHN COLLIN

Hardin  
NIGEL LAMBERT  
Stimson  
DAVID ALLISTER

Vargos  
MARTIN FISK  
Guide  
ROY MONTAGUE

Klout  
IAN TALBOT  
Generator Voice  
CLIFFORD NORGATE

Incidental Music  
PETER HOWELL  
Special Sound  
DICK MILLS

Production Assistant  
ROMEY ALLISON  
Production Unit Manager  
ANGELA SMITH  
Director's Assistant  
CAROLE BISSET  
Assistant Floor Manager  
VAL McCRIMMON

Visual Effects Designer  
ANDREW LAZELL  
Video Effects  
ROBIN LOBB  
Vision Mixer  
PAUL DEL BRAVO

Technical Manager  
BOB HIGNETT  
Senior Cameraman  
ALEC WHEAL  
Videotape Editor  
ROD WALDRON

Lighting  
DUNCAN BROWN  
Sound  
JOHN HOWELL

Costume Designer  
JUNE HUDSON  
Make up Artist  
DORKA NIDRADZIK

Script Editor  
CHRISTOPHER  
HAMILTON BIDMEAD  
Graphics Designer  
SID SUTTON

Designer  
TOM YARDLEY JONES

Executive Producer  
BARRY LETTS

Producer  
JOHN NATHAN TURNER

Directed by LOVETT BICKFORD.